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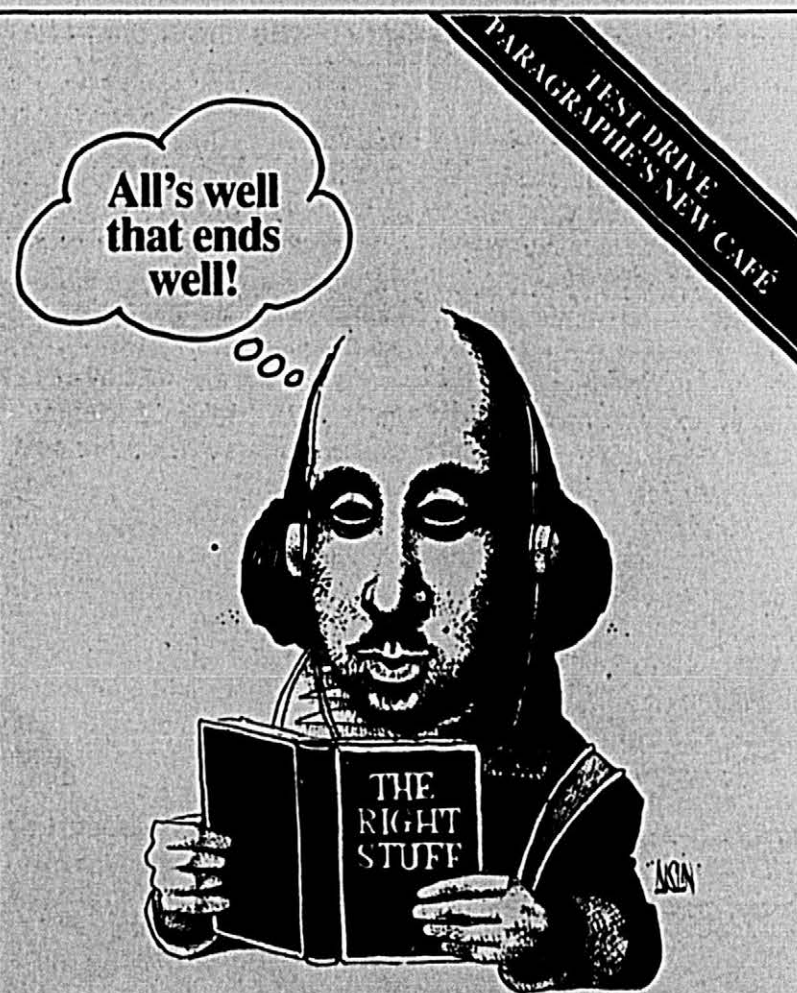
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Women, queens and cops enter forbidden Jungle

by Eric Smith

A debate that has been carrying on all summer in Montréal's lesbian and gay communities reached a climax last Saturday with a bit of theatrical direct action at Jungle, the city's largest gay men's bar.

Almost all gay men's bars in Montréal have a door policy unique to this city: they refuse access to women, and more often than not to drag queens.

The policy had never met with much resistance, either from within the gay male community or outside it, before now. But a group of direct activists, lesbians, gay men and drag queens, are mounting resistance to this inane misogyny.

Invitations went out over the past couple of weeks for Saturday's "official soiree" at Jungle for "women who aren't ladies and ladies who aren't women." Organizers expected that faced with large numbers of people excluded from Jungle, the bar would let them in rather than deal with confrontation.

They were wrong. Jungle management, which heard about the event, beefed up door security and refused to let the motley group of lesbians, drag queens and friends into the bar. For almost an hour, the group demonstrated loudly outside the door to gain access, preventing all of Jungle's regular customers from reaching the door. Jungle called the police.

Under Québec law, public drinking establishments may not bar women. They have the right

to pick and choose who they serve but it is unlikely a consistent refusal to serve women would stand in any court (well, maybe Dionne's).

Neither Jungle nor the party-goers *cum* demonstrators expected the police to inform the bar of their legal duty to let everyone in. But in a surprise streetside verdict, the cops told the bar about the law and people were gradually let inside.

However, they were greeted with a rude announcement from the DJ booth apologizing to the regular clientele for the forced presence of pesky women and drag queens.

Gay activist David Shannon, who put in an appearance at the scene, says the debate over access to gay male space picked up in the lesbian and gay communities after the police attack on Sex Garage, a party attended by both women and men earlier this summer, and a subsequent demonstration in the almost exclusively male "gay village" in east Montréal.

"A lot of people felt they were calling on straight society to make changes without confronting problems of sexism in their own community," said Shannon.

Paula Synowich, a feminist activist, argues that much of gay male culture does not admit that women have any relevance. "There is a kind of proprietarianism, a feeling that we were breaking into their bar, breaking their rules," she said.

Shannon links the political irresponsibility of gay bars to the fact that most (including Jungle) are owned by straights.



He outlined the justifications most often given for the policy: "that women don't drink enough to make up for the loss of clientele, that men are afraid they wouldn't be able to cruise, and

that gay bars would turn into straight bars."

There was enough hostility towards activists from patrons inside the bar to confirm that many gay men do fear and re-

sent the presence of women in their bars. But this attitude has a name: misogyny. And bars which promote prejudice for profit are betraying the community they claim to serve.

Tribune loses office space

by Andrea Bain

Students' Society has angered the staff of its newspaper, the *Tribune*, by drastically cutting the weekly's office space in order to relocate the counting room for Sadie's Tabagie.

The counting room now takes up 120 square feet of what used to be the *Trib* office, and according to the staff, the Students' Society move was made with little or no consultation with

newspaper.

Their worries began during the second week of June, when *Trib* assistant editor David Gruber learned of Students' Society (SSMU) executive plans to make space for the room directly behind the newspaper.

Gruber said the Executive promised the newspaper they'd be consulted. He also requested architectural drawings to understand what the office would look like.

But, said Gruber, "Even the

architect was hired by SSMU. We were never consulted about anything." He added, "no matter what objections we (the newspaper) had, SSMU was going ahead with the changes."

SSMU VP-Finance Jane Howard said, "The renovation of Sadie's isn't new. This goes back five years with a consultant who made the proposal that improvement was needed. Reallocation of space was discussed.

"A lot of decisions were made in the summer so things would be ready for September. It's difficult in the summer because no one's around. We wanted to improve Sadie's which has expanded its services. This meant the counting room moved downstairs," she said.

The counting room still measures 120 square feet, the same size as when it was located on the main level beside Sadie's. "Sadie's is a major service in the

university and a matter of priority in this building," Howard said.

But Gruber said the loss will make it hard to put out the paper. "The problem with the reduced office space is where to put up to 30 people on a production night," he explained.

According to Howard, "We're all experiencing overcrowding and some groups are being targeted more than others because they have more space. It's just too bad it had to be the newspaper."

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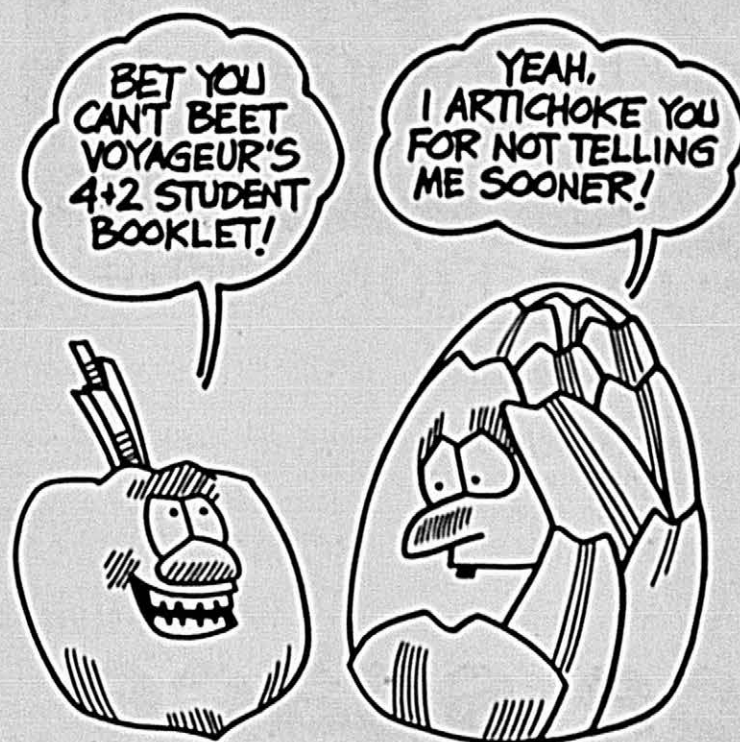
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Lynch's heart no longer so wild

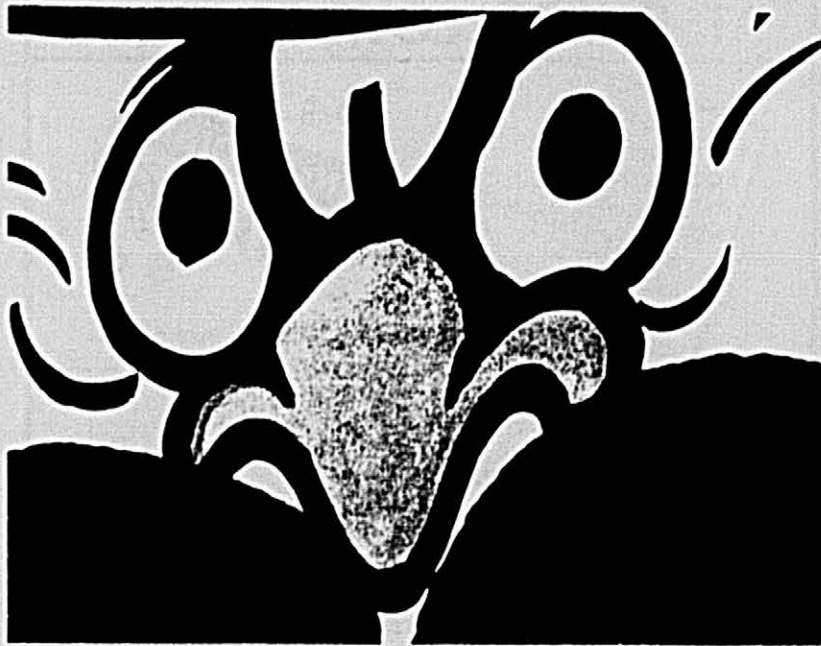
Moist tongues-in-cheek

by Mani Haghighi

Violence for David Lynch was always ugly. What made him a unique American mainstreamer was his dedication to naked revulsion, stripped of patriotic pride or tough guy machoism. In his films, a slash, a wound or a bruise was always just one among many slashes, bruises and wounds, and not a sign of heroism or slogan of pride.

But this was all before *Wild at Heart*. Lynch's new movie takes violence — and everything else, including itself — far less seriously than before and as a result its impact descends to the level of fairy tale lightheartedness. David Lynch, in other words, can no longer be considered the unique analyst of the brutality of fact he once was.

Despite this decline, Lynch remains one of the most daring and intelligent of American artists and always delivers his goods with zealous unpredictability. Here, the good, covered by a thick layer of granulated sugar, is delivered under the care of two young horny nobodys, Lula and Sailor, whose red moist tongues are firmly



planted in each other's eager cheeks throughout the unbearably long running time of the film.

Wild at Heart has one leg deep inside the gooey American apple pie and another floating around a sort of rat-poison wet dream. What saves it from Hollywood mediocrity is its rich array of allusions to a variety of kitschy memorabilia which ultimately make it something of a *film de cef*, where each character is not only herself, but, depending on the level of audi-

ence registration, a few other people as well.

Lula, for example, is without a doubt Lula, but at times she also manages to be, not just to resemble, Dorothy from the *Wizard of Oz*. Sailor, who isn't a sailor, is at times Elvis: At other times he is Stanley Kowalski, as at the film's end when he yells from the bottom of his allegedly wild heart, "Lulaaaaa..." and runs toward the setting sun.

Together, Lula and Sailor are sometimes Romeo and Juliet,

sometimes Bonnie and Clyde, and often both at the same time.

Aside from the Oz references, which intrigue the audience to no final avail, Lynch keeps evoking the most warped parts of cinema history. Fat and naked women dance in and out of the film on their way to some Fellini picture or other, while the numerous cameo appearances make us feel as if we are watching eight and a half movies at the same time.

The universe of *Wild at Heart*, therefore, is an open one. It is a world in which the unity of character, genre and structure are altogether absent, and the ridiculously thin plot line enhances and emphasizes this openness.

This might be why the minor characters that pop into the film like obscene jacks-in-the-box are as memorable as the lead characters, if not moreso. They are, without exception, either toothless, ugly, neurotic or downright mad. They all, without a doubt, smell, though the medium offers us no deductive means to discover this truth.

Harry Dean Stanton and William Defoe offer the spookiest portrayals, while Dianne Ladd, as Lula's very strange mother becomes too poodle-pigged and All Baba'd to remain interesting.

The most memorable scene in the film is also its most problematic. We watch the terrific

Defoe character assault Lula in her empty hotel room and finger her, asking her to whisper "fuck me." When Lula finally says this, she is (much to our politically-correct chagrin) aroused enough to actually mean it.

It is easy for the audience to sympathize with her feelings as they oscillate between downright disgust and physical desire. As we sit in the darkness of the theatre, we all feel our groins being fondled by Lynch's raping finger, and when it is all over, aren't sure whether we'd assented or not. This wasn't violent, but it was ugly. We liked the ugliness and wanted more.

But this moment is the exception in *Wild at Heart*. Most of the time it seems more like Lynch's intended nightmare is really *Kind at Heart*. Maybe it's the director's recent field trips into prime time, where originality and horror are so rare that even Lynch's cast-off images smack of genius, that have put his new filmic effort into soft focus.

Twin Peaks simply is not *Eraserhead*. And neither is this. Lynch should be required to direct his next film in leather thongs and boots a size too small, so he doesn't get too comfortable, and the dialogue should be available only through a phone sex hotline, so we don't relax too much either.

Fear and intimacy in the AIDS age

By Chris Frey
(CUP-Toronto)

Horse Crazy
By Gary Indiana
Penguin Books Canada

Only a handful of living writers can come close to chronicling the depths of their inner and outer worlds as provocatively as Gary Indiana has done. It has something to do with the smell of death.

In Indiana's novel, *Horse Crazy*, the protagonist is, like the writer himself, a well-known New York arts writer quickly gaining respectability. One afternoon he bumps into Gregory Burgess in a bookshop, and his obsession is immediate. This obsession eventually finds its way onto crumpling pages, baring sentiments like "I'm open to any urge you may have, however perverse or cruel," which go unsent. Instead they settle on the floor of his apartment like the first wave of an impending disaster.

Arrangements are made, and soon it seems they are a couple, though Gregory refuses "Indiana" any sexual intimacy. Yet strangely Gregory still professes some sort of perverse love as

he grinds atop Indiana, outstretched on the floor, then leaves him with just a kiss on the collar.

As their relationship progresses Gregory's behavior grows more strange; he borrows money and breaks dates, and Indiana's obsession strings itself out on precarious wires. He worries he embarrasses himself over a man seven years

younger, while at the next moment bemoaning the possibility it is his age and looks which turn Gregory off.

Soon it becomes apparent Gregory is sleeping with other men, and Indiana grows suspicious that Gregory never did kick heroin (as he claims he did many years ago), Gregory exploits every power which Indiana gives him, every inch of

psychic territory he's allowed to occupy is harvested with dark ambivalent emotion. But Gregory plays oblivious to the consequences of his actions, twisting every accusation and complaint against him into an attack on Indiana's obsession - while at the same time fostering it. Eventually, as Indiana's obsession does wane, the relationship unsurprisingly dissolves with it.

Gary Indiana the novelist ruthlessly expounds on the architecture of his own freaky obsession, unlocking all the windows and doors through which the voices of friends resonate with a despairing chuckle. Either they admonish him for submitting to such ill-treatment, or they come as strained and distant reminders that close friends are dying from AIDS. A few are sympathetic.

But where *Horse Crazy* could have been an interminable case of claustrophobia, it instead relives the awesome breadth of similar obsessed fables like André Breton's *Nadja* and Leonard Cohen's *Beautiful Losers*. Even more frightening than the relentless tone of his obsession is his open fear that he may have AIDS.

For much of *Horse Crazy*

AIDS and how it has affected New York's Lower East Side bohemia sets off a cold frequency which underlies his obsession. In earlier chapters he meditates on the possibility of his having come into contact with the virus - he dredges up many erotic encounters in which he has swallowed semen or blood. He can only temporarily escape by waxing philosophical on the properties of mind and body, an intellectual game to divert his attention from the reality of his situation. His reaction to an ex-lover, who lies in a hospital dying of AIDS, is a mirror of his own worries that he may have contracted the virus. The ex-lover exits off-stage for the first half of the novel, though several voices inform the protagonist of his condition and urge him to visit, which he has little desire to do, it seems.

Indiana's lengthy sentence structure often integrates several sources of dialogue which build up to frightening conclusions, and inadvertently lay bare many a fragile thought process. *Horse Crazy* is consumed by this perverse sense of vulnerability; defences are wasted away by faces, words and viruses.

"Let me tell you, M. says, if you give somebody all your love, and all your money, and try to put him up where you are socially, somewhere in the back of his mind he knows he's exploiting you and he'll end up feeling like a piece of shit. . . you know goddamned well what he's gotta make you feel like for him to feel equal."

Gary Indiana, *Horse Crazy*

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To pick up your application, drop by the McGill Conference Office in the Frank Dawson Adams Building (3450 University Street, Room 20), from the information desk at the University Centre or from the Resource Centre (3480 McTavish Room 107-108). Completed application forms can be left at these locations on or before:

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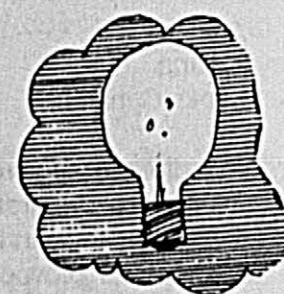
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Purple trash

by Aruna Handah

Recycled objects, recycled culture, recycled sounds.

Pas de Poubelles, installation, constructions, sculpture and paintings made of recycled and scavenged materials opens at Les Foufounes Electriques September 9. It is part of a multimedia exchange curated by Foufounes and the Purple Institution of Toronto.

Fourteen Toronto artists affiliated with the Purple Institution collective will be presenting their work in this Montréal/Toronto exchange. Montréal artists including Richard Demuska, Daniel Lanclois, Charles Marchand and Martha Moore will be installing a show at the Purple Institution in Toronto this Friday.

Founded in November 1986, the Purple Institution provides space for spaceless young Toronto artists. A gallery, an artists' community centre and a venue for otherwise unvendable shows, the Purple Institution exists independently of government funding.

In addition to Purple events and being the sometimes home of Toronto groups Artists for Bread not Circuses and the Artists' Environment Forum, the Institution hosted the Jonathan Pallard film series depicting sexual imagery in cinema when no other Toronto venue would present the series. Says Purple co-founder Churla Burla, "If it can be shown anywhere else,

we won't touch it."

In addition to multimedia works, film, video and performance, the group is working on a cable TV program entitled *Eh!TV* designed to instruct people in alternative how-tos: how to grow a herb garden, how to compost, how to recycle.

As part of their efforts to provide a context for effective cross cultural communication, the Purple Institution participated in the Toronto New York Cult X Change in the fall of '89.

In September of this year, the group was expelled from the Toronto Eaton's Centre, one of the sites of Toronto Arts Week. Invited to participate as one of the token alternative arts groups, the Purple Institution members were prohibited from staging their second performance and kicked out of the Centre because their show mocked all that the steel and glass structure stands for.

Unperturbed, the group staged its performance outside, on the corner of Yonge and Dundas, with placards on their backs reading CENSORED.

When the Purple artists meet their Montréal counterparts at the downtown deathcore den, it'll be a race against the clock to transform refuse into refusal.

Pas de Poubelles, Sept. 9, 19h00-21h00, Foufounes Electriques, 87 Ste-Cathérine Est. Band performance to follow at 21h00 with TO bands Die Screaming and Varsol. *Pas de Poubelles* runs til Oct. 14



Life is but a Japanese dream

by Mani Haghighi

With his *Dreams*, Akira Kurosawa has devised a new method for structuring a motion picture, a method which slowly reveals itself as the film unfolds, and which resembles the story of life.

The film is comprised of a collection of eight dreams, with nothing in between but black-outs announcing the opening of the next episode. Though the episodes in themselves are open-ended narratives without much of a plot, the order of their arrangement leads to an unveiling of an eventual plot with a simple moral advice.

In all but two of Kurosawa's dreams something falls from the sky. The fact that the nature of these changes for worse with each episode is a hint that a certain cat is to be let out of the metaphoric bag at the end of the film.

The first episode, *Sunshine through the Rain*, is the story of a young Kurosawa who, despite his mother's warning, goes out to see the procession of a group of marching foxes while rain falls through a clear sky. He is condemned to death by the foxes for this, and the episode ends as he walks under a rainbow in search of the foxes, hoping that they would accept his apology.

In the second episode, *The Peach Orchard*, which is the best of the eight, the rain turns into paper snow (falling down on a group of dolls who dance to mourn the death of a peach orchard) and into a real snowstorm which traps a group of hikers in the third episode, *The Blizzard*. In subsequent episodes the blizzard turns into volcanic magma, which in turn becomes nuclear snow in the seventh episode, *The Weeping Demons*. The dreams, as it were, become more and more night-

marish as Kurosawa, the protagonist, grows older.

The two exceptions to this rule, which seem to provide the moral of Kurosawa's story, are the middle episode, *The Crows*, and the final episode, *Village of the Water Mills*, which are also, in contrast to the other scenes, shot in bright, brilliant colours, illuminated by a glaring sunshine. In *The Crows* Kurosawa literary merges himself with art when he walks into a Van Gogh painting in search of the earless Dutch who is found painting in the middle of a wheatfield.

When the character playing Kurosawa asks him about the bandage around his head, Van Gogh replies, contrary to his historical claims, that he had to cut his ear because it was impossible for him to depict it accurately in a self-portrait. Kurosawa and his Van Gogh agree that a passion for reality — as opposed to realism — is essen-

tial to the artist.

It turns out that art is one of the two cures for the human follies which provide the theme for the two dreams following *The Crows* episode. These two dreams, *Mount Fuji in Red*, and *The Weeping Demons* together depict Kurosawa's nightmare of a nuclear holocaust.

His choice of using the same actor to play his part in both episodes emphasizes the continuity which is meant to exist between the two. In the first, all of the nuclear power plants in Japan explode to melt Mount Fuji, and in the second, Kurosawa meets a group of post-nuclear mutated humans who live in a forest of overgrown dandelions and subsist on cannibalism. Here, the class structure, which has not been affected by the meltdown, is based on the number of horns which have grown on the mutated demons' heads.

The last episode, *The Village of the Water Mills*, takes us to a Utopia untouched by modern technology. Night remains dark because it is meant to be dark, and death is celebrated by songs and dance, rather than mourned. This is the second alternative to Kurosawa's nightmare. Simple death, along with a passion for art, provide us with Kurosawa's recipe for contentment.

The story that emerges from this random nocturnal anthology, therefore, is a simple one. It is a simplicity that comes with age. The old man that Kurosawa meets in the village of water mills is the endearing personification of this aged simplicity, and makes us wonder whether he, too, is not Kurosawa himself, who now older and wiser than ever, reveals the truth about happiness to his younger self.



DEPARTMENT OF ATHLETICS

Campus Recreation



MCGILL INTRAMURAL SPORTS PROGRAM

ACTIVITY	CATEGORY	COST	REGISTRATION DATES
Badminton	M, W	\$5.00 (I)	Sept. 25 to Oct. 10
Basketball	M, W	\$50.00 (T)	Sept. 25 to Oct. 3
Basketball (1 on 1)	M, W	\$15.00 (T)	Nov. 13 to Nov. 21
Flag Football	M, W	\$65.00 (T)	Sept. 4 to Sept. 11
Golf	M, W	\$28.00 (I)	Sept. 4 to Sept. 20
Ice Hockey	M, W	\$250.00 (T)	Sept. 25
Soccer (Outdoor)	M, W	\$80.00 (T)	Sept. 4 to Sept. 11
Softball	M, Co-Rec	\$60.00 (T)	Sept. 4 to Sept. 11
Tennis	M, W	\$5.00 (I)	Sept. 4 to Sept. 11
Touch Football	M	\$50.00 (T)	Sept. 4 to Sept. 11
Ultimate	Co-Rec	\$50.00 (T)	Sept. 4 to Sept. 11
Volleyball	M, W, Co-Rec	\$50.00 (T)	Sept. 25 to Oct. 3
Volleyball (3 on 3)	M, W	\$15.00 (T)	Nov. 13 to Nov. 21

M= Men; W= Women; Co-Rec= Co-recreational;
T= Team Entry Fee; I= Individual Entry Fee

Fall 1990 Program

- In many sports space is limited - registration is on a first come, first served basis.
- Please note that registration deadlines are strictly adhered to.
- All teams must be represented at the Captains' Meeting for that sport.

REGISTRATION:

Campus Recreation Office - G35
Sir Arthur Currie Gymnasium
475 Pine Avenue West

FOR FURTHER INFORMATION,
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BEGINS SEPTEMBER 4, 1990

The Total Workout is a high energy, one (1) hour aerobics class. Upbeat music, dynamic instructors and a total body workout are guaranteed to get you into shape. Participants should come prepared to sweat.

MONDAY	17:00 - 18:00 hrs.
TUESDAY	17:00 - 18:00 hrs.
WEDNESDAY	17:00 - 18:00 hrs.
THURSDAY	17:00 - 18:00 hrs.
FRIDAY	16:00 - 17:00 hrs.
SATURDAY	12:00 - 13:00 hrs.
SUNDAY	12:00 - 13:00 hrs.

Tickets go on sale in the
Sir Arthur Currie Gymnasium
45 minutes before class.

COST: \$1.00

FOR FURTHER INFORMATION CALL
398-7011

INSTRUCTIONAL ATHLETIC COURSES FALL 1990

FALL REGISTRATION BEGINS

Wednesday, September 12th, 1990
18:00 hrs., Currie Gymnasium and continues through
until September 24. Courses begin Monday, September 18, 1990.

FITNESS		RACQUETS	
FITNESS TESTING	\$25	SQUASH	\$20
INDIVIDUAL WEIGHT TRAINING	\$20	SQUASH PRIVATE	\$15
LOW IMPACT	\$40 / \$25	TENNIS	\$20
STAFF AEROBICS	\$60	TENNIS (Indoors)	\$70
ACTION AEROBICS	\$50 / \$25	BADMINTON	\$20
CIRCUIT TRAINING	\$25	TABLE TENNIS	\$20
RUNNERS' CLINIC	\$20		
WEIGHT TRAINING	\$20	OUTDOOR PURSUITS	
WEIGHT TRAINING CLINIC	\$12	KAYAKING	\$25
TOTAL WORKOUT		ROCK CLIMBING	\$50
(pay-as-you-go)	\$1	EQUESTRIAN	\$75
VARIA		MARTIAL ARTS	
ARCHERY	\$25	AIKIDO	\$45
FENCING	\$30	KARATE	\$35
YOGA	\$30 / \$24	TAE KWON DO	\$35 / \$18
SKATING	\$30 / \$20	WOMEN'S SELF DEFENSE	\$25
HOCKEY	\$20		
STAFF HOCKEY	\$50	AQUATICS	
CPR BASIC	\$70	AQUACISES	\$25
CPR RE CERT	\$32	AQUA FIT	\$25
BASIC FIRST AID	\$60	DIVING	\$28
NUTRITION SEMINAR	\$20	STROKE IMPROVEMENT	\$16
GOLF	\$20	INTRO TO LIFESAVING	\$15
TAI CHI	\$30	SYNCHRO STARS	\$20
DANCE		RED CROSS - Y.O.R.	\$15
BALLET I & II	\$35	RED CROSS - R.M.B.	\$17
JAZZ I & II	\$35	RED CROSS - G.G.W.	\$22
SOCIAL	\$25	BRONZE CROSS	\$35
		BRONZE MEDALLION	\$32
		SCUBA	\$165

FOR FURTHER INFORMATION

PLEASE CALL 398-7011

Prices listed are applicable to full time
students and gymnasium members.

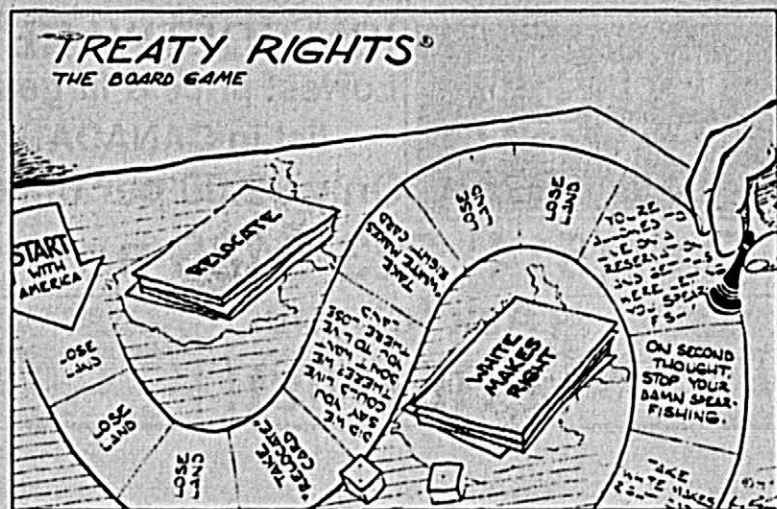
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LET THE GAMES BEGIN.

Post Meech Québec is being defined, unsurprisingly, in the media. *The Gazette* has been taking its fairly recent "separatists are people too" approach one step further and is gradually formulating reasonable demands on behalf of its dwindling anglophone constituency. The French media have taken the Bourassa/Parizeau wet kiss of last June and run with it.

Editorial opinion in all the French papers has talked about the Great Consensus, the serenity of a Québec where all the de souche folks love each other and their leaders even if the rest of the world is on their back. The Great Consensus has been *La Presse's* focus all summer as it fends off perceived attacks from English Canada and more frequently from uppitty minorities at home.

In *La Presse* of August 28, editorialist Pierre Vennat shrugs off international observers' mild



condemnation of the Sûreté du Québec and the Army with the statement that "these people (international human rights types) are naturally inclined towards the underdog".

He backs up this clever reasoning with an illustrative example. When lesbians and gay men staged a demonstration in front of Station 25 to denounce police brutality, they got support

from the Worldwide Anti-fascist League (LAM). Clueless Venat manages to link the World Federation for Human Rights with a Montréal home-grown anti-nazi punk movement. Not all that surprising in a newspaper which, after the abominable June desecration of Québec Jewish cemeteries, got Hillel to explain what the ZOG graffiti meant but was stumped when it

came to the fascist skinhead symbol of the celtic cross. Mark it down to Satanism.

The noisy minorities holding the silent majority hostage has been *La Presse's* editorial summer theme. Alain Dubuc, the most reasoned of *La Presse's* Gang of Four said this week that any anglophone support of the Mohawks was likely motivated by francophobia. And again on the subject of the Station 25 demonstration, Pierre Gravel, said the silent majority was being subjected to the whims of a "minority incapable of serenely assuming its marginality." But guest columnist Jacques Cimon wins the summer's prize for his argument that MUC's hands are tied by the tyranny of "negress American whores".

**So what of the op-ed page?
Does *La Presse* publish its crit-**

ics? All summer B2 and B3 have been having a lovefest. Lysiane Gagnon, the most frequent columnist in op-ed has held firmly to the principles of her ed-page colleagues: terrorist warriors, Newfoundland tyrants and more Great Consensus. Guest op-ed column have been granted disproportionately to Québec business community chatter about post-independance economy. And for an alternative view of the Mohawk struggle, readers have been treated to the romantic "noble savage" accounts of France's literati.

The only true voice of dissent in *La Presse's* pages, Francine Pelletier's excellent Saturday column, went on hiatus for the summer's most tense six weeks. Pelletier's humanist feminist analysis is consistently thorough, accurate and original. Where are all her friends?

by Eric Smith

It's the hipster's curse: what was avant-garde last Tuesday is hamburger today. By the time most of us hear about the new daring and unusual cultural product, those really in the know have sashayed off in another direction.

College radio is a good example, a museum where the wax is always just cooling off. And the associated word 'alternative' has the same problem: its definition is a blur of motion, and whether it's bars on the Main or the 'alternative press', the mainstream is always just a cover charge and a couple of corporate ties away.

So this space will try to make a survey of alternatives *in the press*, whether they creep between glossy sheets or shout from photocopied and stapled homemade rags. And we'll try to figure out who's calling the shots and why.

... The point is well-illustrated by one of the biggest publishing stories of the summer, the revival of *Ms.* magazine. *Ms.*, founded in 1972 as the flagship of the feminist revolution, quietly vanished last December after several years of timorous editorial stances, absurd ad-copy ratios and financial woe. Most of us assumed the mag was lost to history, but it burst back onto the scene in July with the first issue of the 'new' *Ms.* — really the old *Ms.* rejuvenated, with Gloria Steinem and Robin Morgan back at the helm.

The new *Ms.* is once again an 'alternative' women's magazine, slipping back across that invisible line. And if the first issue's anything to go by, it's going to be amazing: "no advertising, editorially free," the front cover proclaims, and the copy lives up to it. The centrepiece is Gloria Steinem's explanatory feature on the burden the advertising industry put on the old *Ms.*'s shoulders, with a scathing critique of the role advertising plays in traditional women's periodicals like *Cosmo* or *Vogue*, which look more like Sears catalogues than journalism.

Steinem tells us how advertisers refused en masse to give *Ms.* ads for cars, booze or electronics, despite reams of market research proving what a great target audience *Ms.* readers were — and provides example after example of the blatant sexism used to justify the decision. She tells us how close to impossible it was to ensure ads didn't make a mockery of the editors' principles (and the inside front cover gives her some graphic substantiation with a sampling of bad ads *Ms.* has run down through the years that would be hilarious if it weren't tragic).

But most importantly, she exposes how advertisers force women's magazines to run ad-friendly editorial copy beside their ads, how they bully editors into removing 'negative' ideas and stories from their pages and

how they've turned most mass-market journalism aimed at women into a running joke. And she's dead on the mark saying that there would be an uproar about the situation if it were any other sector of the publishing industry, which prides itself on editorial independence but doesn't take women's issues seriously enough to care.

... By the way, the latest *Rolling Stone* might be a signal that women's mags aren't alone in having corporate CEOs haunting their assignment editors. Besides the usual unseemly congress between record label promos and the review column, the full-page advert for new Smith-Corona word processors is matched by a gushing editorial review at the back praising, guess what, a new Smith-Corona word processor. Guess their office equipment was getting a bit run down.

... Sticking with the advertising-world theme, the fledgling

magazine-*cum*-newsletter put out by Vancouver's Media Foundation is a noteworthy contributor to the debate. *Adbusters* is into "media and environmental strategies," and though they waste too much time touting their own projects and breathlessly exhorting the rest of us to follow their example, they're tapping a rich vein of media malfeasance. Contents range from an interview about the effects of TV on northern Dene and Inuit communities to a slightly hysterical rant on "Sneakers That Kill," plus some neat intervention strategies. Watch for it to mature.

... And sometimes it's the ads themselves that need our protection. Last week Toronto's *Now* tabloid (their equivalent of our *Mirror* and *Voir*, but much better than either) got busted for 'soliciting' because they let sex trade workers seek clients through the classifieds, according to the *Globe and Mail* last weekend.

The editors are standing their ground, though. They point out that hooking by column inch is a lot safer and quieter than shouting at passing cars, and say they carry the classifieds because sex trade is always going to happen in Toronto and *Now* wants to reflect all the city's realities.

This isn't the first time they've been harassed — one borough mayor tried to have the paper banned from his City Hall a couple of years ago. And it's certainly no novelty for male and female prostitutes. But considering how easy it is to buy sex in Toronto if you want it (including through other classified sections), it's hard to credit the morally righteous tone in which the city's singling out the paper with the hardest-hitting municipal government coverage in town. Mayor Art's got Eggleton on his face.

by Carl Wilson



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Bookworm
wags his chin,
wouldn't you?
p. 13



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Spires and columns from Greenaway's gut

by Sheldon Dennis

Obsession is one of the most powerful and disturbing of all human behaviour. Taken to its extreme it can become the dominant force in a person's life, to the exclusion of all else—happiness, work, health and even sanity.

It is to this extreme that British director/writer Peter Greenaway (most recently director of the controversial *The Cook, the Thief, his Wife and her Lover*) has taken one man's obsession in his 1987 film *The Belly of an Architect*.

The story involves Stourley Kracklite (Brian Dennehy), a prestigious American architect who goes to Rome to organize an exhibition in honour of his hero, little-known French visionary architect Etienne-Louis Boullée. He is accompanied by his young wife Louisa (Chloe Webb). The exhibition is to mark the high point in the 54-year old Kracklite's career; however, shortly after arriving, he begins to experience severe stomach cramps.

The powerful architect is rendered impotent and the psychological effects of his pains are not long in coming. He accuses his wife of trying to poison him with figs in a manner similar to Ceasar Augustus' wife. He chronicles the progress of his own pains on enlarged photocopies of the Emperor's stomach. In his mounting confusion, he begins to write a series of postcards to his long dead hero Boullée, telling him of the situation.

After a doctor puts his pains down to his change of diet and perhaps an attack of the ego, Kracklite throws himself into his work. But he ignores his wife, who is rapidly succumbing to

the charms of Caspasian Speckler (Lambert Wilson), an ambitious young architect and the son of Kracklite's host.

As Kracklite's pains worsen, he begins to suspect his wife of infidelity. However, Louisa announces that she is pregnant with his child. This, according to result uninteresting. French actor Lambert Wilson, however, is brilliant as Caspasian, Louisa's arrogant Italian lover and Stourley's nemesis. Also giving an excellent performance is Stephanica Cassini who has a minor role as Caspasian's brooding, eccentric sister.

The Belly of an Architect is as much the personal account of one man's troubled life as it is a film about the triviality of human beings in the face of their own creations. Whatever context it is

taken in, this fascinating film will remain haunting and disturbing for some time afterwards.

Greenaway's film is playing at the Rialto cinema from tomorrow to September 18. Call 274-3550 for times, directions, etc. to her, is "what he most wants," and the news offers Kracklite a straw to clutch on in his fast-sinking world.

But nothing can overcome his pain and he neglects his wife and unborn child and even his work. His anxiety becomes a full blown obsession and he spends his time making hundreds of photocopies and taking pictures of the stomachs of statues around Rome. The film hurtles on towards its inevitable conclusion, with Kracklite losing everything important to him: his wife and child, his precious

exhibition and eventually his sanity.

Greenaway vividly depicts the self-destruction of his character and, as in his other films (for example *The Draughtman's Contract*), he uses imagery and symbolism to great effect.

As it progresses the film becomes increasingly filled with graphic images of stomachs and Kracklite virtually carpets his room with photocopies. In one scene the architect meets his nasal equivalent, a man who chisels and collects the noses off statues while he dutifully blows his own nose.

Greenaway, in choosing to set the film in Rome, the architectural Mecca of the world, has made the obvious choice. The imposing buildings and statues of the city are a prominent back-

ground throughout the film. The silent, indifferent structures contrast markedly to the turmoil which the architect experiences. The eternal nature of the ancient architecture seems to mock the mortality of the human beings it dominates.

Brian Dennehy (*FX, Cocoon*) is well cast as the self-centred architect. He gives a remarkable performance as a man unable to come to terms with middle age. Dennehy's powerful build and considerable presence make his newfound vulnerability and ultimate downfall even more disturbing to witness.

Chloe Webb (*Sid and Nancy*) gives a rather mediocre performance as his wife. Her role is dismally stereotypical and as a



Video documents ecological theorist

by Stephanie Conway

For most people, saving the environment has been reduced to a simple act of recycling newspaper or using "environmentally-friendly" products. But the real solutions to our ecological problems lie in the decentralization of our existing economic and political structures, according to world-renowned ecologist Murray Bookchin.

This was the message that Bookchin gave to a packed audience at McGill last February in an address which is now being aired on local TV. Local video director Robert Craig documented Bookchin's identification of the ecological problems our

society faces and the political structures which perpetuate them.

Real changes will not be brought about by power politics, Bookchin declaimed in his fiery personal style. "Margaret Thatcher declared herself the first 'Green Prime Minister', while George Bush claims to be the 'Environmental President,'" he said in mocking tones.

According to Bookchin, the corporate structure has forced itself on society through control of the media, leaving the people disempowered and anonymous. "They're not my representatives down in Washington," Bookchin said, "they represent what money can buy in the form of

elections. They represent what media can buy in the form that money can buy. They sit around and engineer public consent."

Bookchin's solutions are founded in civic politics and in a commitment to grassroots political action at a community level. He calls for a complete radicalization of the underlying social causes of the environmental crisis. "The importance of civic politics is right outside your door... it is a way, in fact, to gain control over people who profess to represent you," he said.

Bookchin outlined a re-empowerment of the people through an appeal to humanistic ideals, carried out by man-

dated representatives in a civic political arena. He proposes political participation by all members of society.

According to Bookchin, the ecology of power must be replaced by an ecology of empowerment. "Ecology is not a substitute for technology. We need a new sensibility toward society. We need a social ecology."

While Bookchin believes that our once rational society has become corrupted by competition and rivalry, he does not lack hope. "We must awaken people out of the passivity of being spectators and imbue them with a sense of citizenship," he said.

Bookchin's rhetoric often fails

to define concepts such as "community" or "public participation" or to address the complexities of implementing decentralized structures.

His radical ideas do not escape being overshadowed by the grim realities of the scale of social restructuring he proposes. But his inspirational style reaches the average spectator and appeals to one's sense of personal commitment to community interests and to political change.

The final showing of "Bookchin Speaks" will be aired on Sunday, September 9 on Cable 23, CF and Videotron or UHF 29 at 18h30. A video release is also available.

Big hairy listings

by Mark Lurie

Harris X is new to Montréal. He's from out of town. Yesterday I met him. We talked. Here's the transcript:

"Montréal's big. So much to do. Tell me. Where to begin?" I did.

Tonight, September 6

At 19h30 the McGill Film Society is showing Dennis Hopper's *Easy Rider* in the FDA. Then, 21h is Reggae hour with Kall and Dub Inc., and Sunforce at Union Ballroom. Tickets are \$6 at Sadies.

Over at 87 Ste Catherine E., at Foulfoules Electriques, New York's Alice Donut along with the Snowdogs hit the stage at 21h. Tickets are \$6 at Dutchy's, WOW, Tabou, Cheap Thrills...

From now to October 3, "The Poisoning of Reality" is showing. This is a retrospective of fifteen years ('75-'90) in the career of Canadian artist Richard Purdy. The exhibit contains 56 works spaced out over 4000 feet. It's showing now at the Saldye Bronfman Center (5170 Cote Ste Catherine Rd). Admission is free. Call 739-2301.

The Art gallery of UQAM is

opening its 1990-91 season with a retro on the works of painter, engraver, sculptor Moe Reinblatt. The works span 40 years between 1939 and 1979. Over 70 selected works are on display from now until September 30 in the Judith Jasmin pavilion at 1400 Berri, in room J-R120. The display is open to the public from noon to 18h, but is closed on Mondays. Admission is free.

Friday, September 7

The much acclaimed documentary *Roger and Me* is being shown over at FDA at 19h30. If you haven't seen it yet, do.

At 21h30, the Razorbacks, Andrew Cash, The Bourbon Tabernacle Choir, and Fall Down Go Boom play the Currie gym. Admission is \$4 unless you find a ticket stub from the football game and pretend it's yours.

Bag Of Hammers, snap, crackle, pop, ouch, are doing Station 10 at around 22h30.

Saturday, September 8

The Canada-Tibet committee is sponsoring a Tibetan dance night at Concordia University's D.B. Clarke Theatre, 1455 De Maisonneuve O. There are two shows, 17h and

20h. Tickets cost \$15, and proceeds go towards the raising of funds for the Dalai Lama's visit to Montréal. For more information, phone Thubten Sasmdup at 340-5463 or 487-0665.

Dead Poets Society airs at 19h30 in Leacock 132, while an hour later Bootsauce, and Slap Happy Five hit the Union Ballroom, but without the main draw. Tickets are \$6 at Sadies for McGill students, and \$8 for the civilian population.

Alternative group Valentine Tax are at Station 10 later on.

Sunday, September 8

Free concert over at Station 10, where Jerry Mason brings his acoustic show.

You might also want to check out a couple of movies showing over at the Paris Cinema. *Terminal City Ricochet*, starring Dead Kennedy frontman Jello Biafra, looks like fun, and is showing daily at 17h and 21h30.

You might also want to see Henry Jaglom's *Someone To Love*. Filmed in 1985, it is a very loose talk film, which is also the last work Orson Welles ever acted in. I recommend it now, because it seems the guys over at the Paris are the only people in this city who give Jaglom



screen time. It's playing daily at 15h and 19h15.

Wednesday, September 12

All-femme actual musicband Justine performs at 21h30 at Café Campus, which the city tried to close down this summer. For \$4 you get all the

Lawrence Durrell nostalgia you can eat.

Film Society is showing *Final Offer*, a documentary of CAWA president Bob White at 19h30 in FDA. Admission is free.

At this point, Harris was so excited, he spat on me and ran away.

Stuff and things from CKUT

1. Shadowy Men on a Shadowy Planet: *Savvy Show Stoppers*
2. Bootsauce: *The Brown Album*
3. Public Enemy: *Fear of a Black Planet*
4. Meat Beat Manifesto: *Helter Skelter* (12")
5. Sonic Youth: *Goo*
6. Young Gods: *September Song* (12")
7. Tackhead: *Friendly as a Hand Grenade*
8. Force Dimension: *Deus Ex Machina*
9. Michie Mee: *Jamaican Funk* (12")
10. Foetus: *Butterfly Potion* (12")
11. C.O.D.E.: *Hangman/U.S. Army* (cass.)
12. Front Line Assembly: *Iceolate* (12")
13. Bob's Your Uncle: *Tale of Two Legs*
14. X-Clan: *To the East, Blackwards*
15. 24-7 SPYZ: *Gumbo Millenium*
16. Soul II Soul: *Vol. II - 1990 - A New Decade*
17. Legendary Pink Dots: *Princess Coleheart* (12")
18. Pixies: *Bossanova*
19. Hilt: *Get Stuck* (12")
20. The Minstrels: *Come out to Play*
21. Suicidal Tendencies: *Lights...Camera...Revolution*
22. Kip Hanrahan: *Tenderness*
23. Big Miller &...: *The Blues Machine Live*
24. Jello Biafra with DOA: *Last Scream of the Missing*
25. Concrete Blonde: *Bloodletting*
26. Nitroglycerine: *Ondes de Choc #4* (cass.)
27. Maxi Priest: *Bonafide*
28. Les Wampas: *...Vous Aiment*
29. Justine: (suite)
30. Primus: *Frizzle Fry*
31. Various Artists: *What is Truth Vol. 3*
32. Various Artists: *Rythm & Art*
33. Mahlatini & Mahotella Queens: *Rythm & Art*
34. Frightwig: *Phonsexy*
35. Sleep Chamber: *Sleep, or Forever Hold...*

New music news and notes

Alternative talk

by B. Shedov

Welcome to the first installment of a new weekly column dedicated to news from the alternative music scene.

We hope to keep you informed on what's new in record releases, tour news, and all the latest happenings from Europe and North America.

NEWS

Morrissey - Ex-singer of the "Smiths", releases a new song 'Picadilly Palare' on September 17 in the U.K. and is planning his long-awaited live come back with shows in the States. His U.S. label Sire wants to promote Morrissey by planning a series of concerts in North America. This coincides with the release of his much talked about 'compilation' lp called "Bona Drag". Watch for it the shops.

Happy Mondays - From

Manchester, who've enjoyed immense success with their "Bummed" lp; and recent 12" "Halleluja" and "Step On" - are remixing their forthcoming lp for release in October.

Jimmy Sommerville - Of the Communards and other activists. From the AIDS coalition "Act Up" in the UK; zapped the offices of the London-based music paper "Melody Maker" - to protest a record review which they claim insulted the Terrence Higgins Trust. The song in question is the latest from Elton John. "Act Up" claims the review insulted the memory of Terrence Higgins who died of AIDS, and whose death inspired the formation of the charity which Elton is giving all the disc's royalties.

RECORD NEWS

Sonic Youth - Check out their brand new lp "Goo" in shops now.

Pixies - From Boston, are doing well with their new one "Bossanova." Also a 12" EP "Velouria" - out now.

Frontline Assembly - Hopefully here soon - "Caustic Grip" is the new release from the Canadian hardcore techno kids.

IMPORTS ONLY

The Fall - Release a new 17 track compilation.

Cocteau Twins - Long awaited EP - "Iceblink Luck".

New Model Army - "Get me out" EP from forthcoming LP "Impurity."

Jesus and Mary Chain - "Roller Coaster" (EP).

Adamski I-Techno wizz kid follows his recent UK #1 hit with "Space Jungle."

Hot Tip

Check out K.L.F. "What time is love" - hypnotic electronic rythms with backing rap vocals - A huge dance floor hit in Europe. Get it and listen.

Playwrights lonely for young pals

by Carl Wilson

Usually just a refuge for writers whose metabolisms are already going into downtime, Playwrights' Workshop Montréal is seeking the favours of a younger set in its upcoming season.

The city's centre for English script development has developed a program called Playwrights' Active Link with Students (PALS). The Workshop hopes this will give it a new role as a liaison between developing and professional talents and their counterparts in elementary, secondary and post-secondary schools.

PALS was conceived when Playwrights' Workshop held 'focus groups' with area educators last spring and noticed a crying need. As the Workshop's Denise Beamish sees it, "Educators are generalists, but their work embraces a broad curriculum of special activities. It's useful for them to have specialists to teach them skills and provide ideas."

The Workshop is also trying to become more accessible to young people with an interest in

writing and performance. "When we give play readings and get audience feedback, it's not only helpful to the writers, but to students who seldom hear ideas and criticism."

"Playwriting is a complex process," she adds. "People need to ask questions one-to-one and see how it really works."

To encourage such interactions, the Workshop received a Challenge grant this summer and hired McGill student David Hutchison to develop a "game plan" for the programme. Hutchison contacted schools, other theatre workshops and young playwrights' associations to offer the Workshop's services.

His work is beginning to spark fires. "Last week we had an educator who called and wanted a workshop to help her teach her playwriting classes," says Beamish.

Last year the Workshop sent a young playwright to an elementary school to work with the children there, and they expect to do more of the same this year. "We're kind of a match-making service for teachers and

playwrights," Beamish laughs. And the Workshop wants to help students entering work in Drama Festivals in the city this year with some training in revision and rewriting.

But mostly they hope to get students to come to their own schedule of readings and workshops, which includes two projects in October and two in November.

The plays, Kwame Dawes' *Passages*, Stan Rogal's *Bloodline*, *Three Copson a Roof* by Pan Bouyoucas and Dianne Warren's *Serpent in the Night Sky*, were selected on their own artistic merits, not with any

special intent to interest youth, Beamish says.

"We're trying to start by bringing other people into the program we've already got, because our resources are limited," she explains. "Gradually there will be room for ideas more specifically tailored to groups' needs. This is essentially a pilot program."

The Playwrights' Workshop is essentially "a research and development centre," she says, and this poses a problem for community outreach. "We don't have a really visible public space, but what we're doing should be of interest to anybody

involved in writing or performance. PALS is part of trying to build up some new relationships."

But all involved seem to believe in the potential of the initiative. "Lots of ideas came out in the focus groups," according to Beamish. "With that kind of enthusiasm, there's room for almost anything."

Amongst the educators' suggestions were weekend-long workshops where students of different ages and levels of experience teach one another and take complementary roles in the creative process. Another idea was to have directors, dramaturges and actors come in to give student writers a chance to hear and see their works in progress.

But in the meantime, students have the opportunity to meet playwrights from across the country, take workshops on the specifics of dramatic writing and discuss their ideas with Workshop experts. Groups and individuals interested can contact Playwrights' Workshop at 845-3685.



Corky and the racist pigs?

by Dan Clarke
(with CUP files)

Corky and the Juice Pigs, a comedy troupe that stirred up controversy last March at the University of Toronto for apparent racist content in their material will be playing McGill on Sept. 11.

The three former University of Windsor theatre majors came under fire in letters submitted to *The Varsity* claiming that a skit coined, 'Game Show Announcers' "degenerated into racist caricatures consisting of mindless gestures and rude noises."

Exhibit A: "What do dyslexics, blind people, and the Chinese have in common? The answer: human dignity."

The material cited only represents a small portion of their act, but slipping tasteless jokes through the cracks may lean a little too hard on the ever-present pub mentality.

"I'm familiar with the band so I know that they don't mean to be racist or homophobic or anything like that," says Elaine Wren, services commissioner of the Student's Association at U of T. "They're not making fun of

the races, they're making fun of people who are racist, of the extremes."

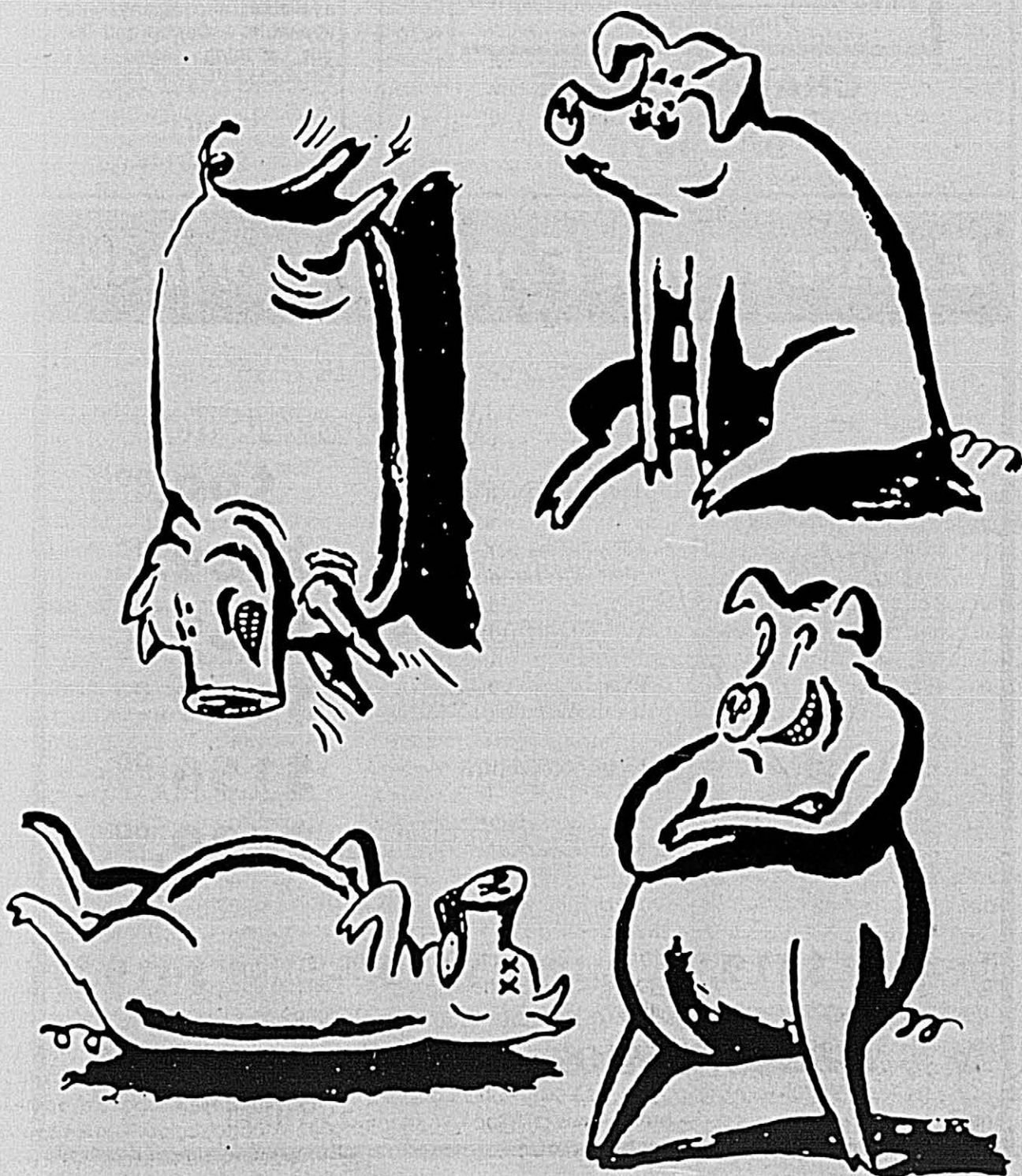
An article in the Juice Pigs' press kit claims that they challenge and "tear into established norms with abandon."

However, an opinion piece run in *The Gargoyle* stated that the Juice Pigs, "assaulted their audience with such violently racist remarks that some students felt compelled to walk out."

"They played Champlain College last year and the response was positive," Donald Robins, a promotion director for Glanro Productions, who are presenting the show. "I've never seen them personally, but supposedly they have some new material that they are incorporating into their act," he told the *Daily*.

"As for this (the U of T thing), it is just one school, maybe something was taken the wrong way."

Robins likened the Juice Pigs' style to local stand-up band Bowser & Blue — noted for wearing baseball caps adorned with phallic paraphernalia, and singing ballads of love and flatulence.





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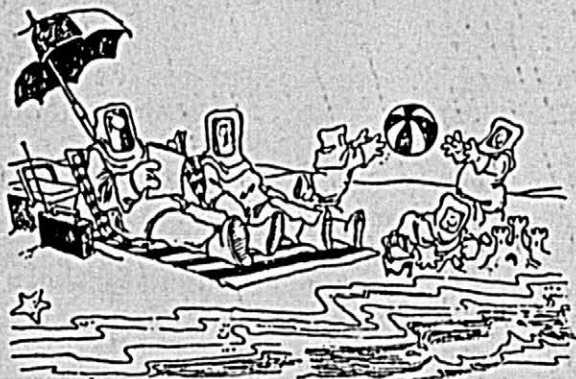
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Thursday, Sept. 13 at 1:30 pm rm. 302
Friday, Sept. 14 at 12pm rm. 410



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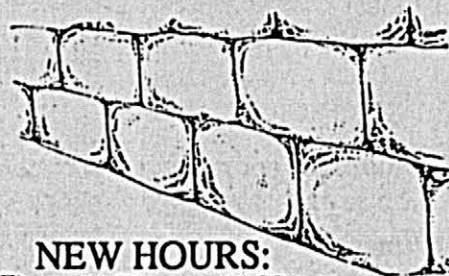
195-210A Introduction to Atmospheric Science
Tuesday, Thursday 11-12 noon, 1-hour weekly conference
Burnside Hall room 39
Prof. C.A. Lin
(also offered as 195-210B in Spring term)

195-220A Introduction to Oceanic Sciences
Monday, Wednesday, Friday 12-1 pm
Burnside Hall room 719
Prof. R.G. Ingram



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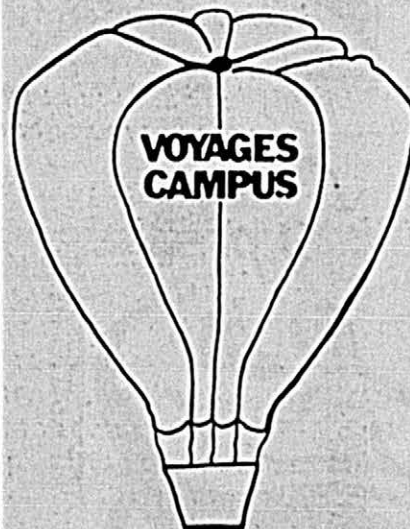
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Home on the hooch

by Heather MacKay

In the best parts of rural Canada, where a legitimate alcohol venter is a day's car drive away, and a road-worthy auto can be a whole lot further, residents have been forced to develop the techniques of domestic alcohol production: A backyard still, a camp in the woods, a silo spouting run-off and perhaps a dozen other covert sources produce booze at rates at least equal to, but generally higher than, consumption. The season fits snugly betwixt fall pickling and the first turnip-ripening frost.

Back in Montréal, the SAQ digs deep into the wallets of its citizenry, convincing the bulk of consumers that alcohol trickles down from a giant bureaucratic brain — not to be questioned, not to be defied and by god, not to be challenged at the marketplace by a superior product offered at a better price.

The unconvinced (are they nostalgic?) collect industrial strength tap water in the vain hope that with the proper commercial catalyst, this chemical soup could become beer.

Of course, beer is beer and thus fair game for home production. The same blind eye drops a lid on wine. But talk 'rye', use words like 'juniper berry', or maybe say 'glass tubing' and friends will crash their grinning faces through your window, with a thirsty gleam in their gullets.

Legal befuddlement

In the spirit of 'natural law', the *Daily* brought what it saw as an unhealthy inconsistency in the criminal code to the attention of three levels of police.

The MUC talked through their riot helmets, the way any civil servant answers a question when s/he doesn't know the answer.

"Well, I don't see what the problem would be if you made just, oh...one bottle a week." Call it kindly, man-to-man sheriff service, call it an honest guess, but here at the ever-paranoid *Daily*, we called it entrapment. Turning to the Sureté du Québec...

"Oui, you can make your own hard stuff, 'long as you invite me." After the audible click-off of the tape machine and the requisite number-exchange it was clear to both parties that the original answer was both inadequate and probably not about to lead to a Stage Two.

The blessed RCMP receptionist, as though clad in a wooly

mammoth hat, Air Canada blazer and seated upon a beautiful black stallion, spoke flawless PR. "I'd recommend you consult a lawyer," she said.

Our worst fears realized. We spent three days hiding in the darkroom, right under the enlarger.

Meanwhile, back at the barnyard still, the traditional apprentice-style transmission of learning and knowledge passes like the bottle itself. Potatoes, dandelions, strawberries, corn silage: it all makes for charming spirits and on the best of days makes cork bullets lodge in the roof of the hen house.

During prohibition, they called it bathtub gin, hard liquor gurgling out a lead pipe cinch, and indeed it paralysed, even killed people. Especially when pharmaceutical corporations got in on the action, selling ginger extract from a bottle to replace ginger extract from a tree.

Fermenting in the dorm

But as a McGill student you won't mark the passing days of the rotting corn silage, you won't peel them 'taters, you won't make the 2 A.M. trek to the always-got-a-story Bootlegger, and you just won't lose your hair from a sip of a bottle marked 'XXX'. Maybe, you'll turn to food. What would *this* mean?

"Julia Child is a biggy. She's six feet tall, American, with a man's voice. And she has a zillion cookbooks. Her new book sells for \$65, she's kind of horrible.

"On the other hand, we can't give away *A Taste of Québec*," said an employee in the cookery section of Coles, The Book People. We asked, because we wanted to know.

"Indian is big, Chinese too, but Creole... Jesus. You have to read some of them to understand. You'd never believe these recipes come from the States."

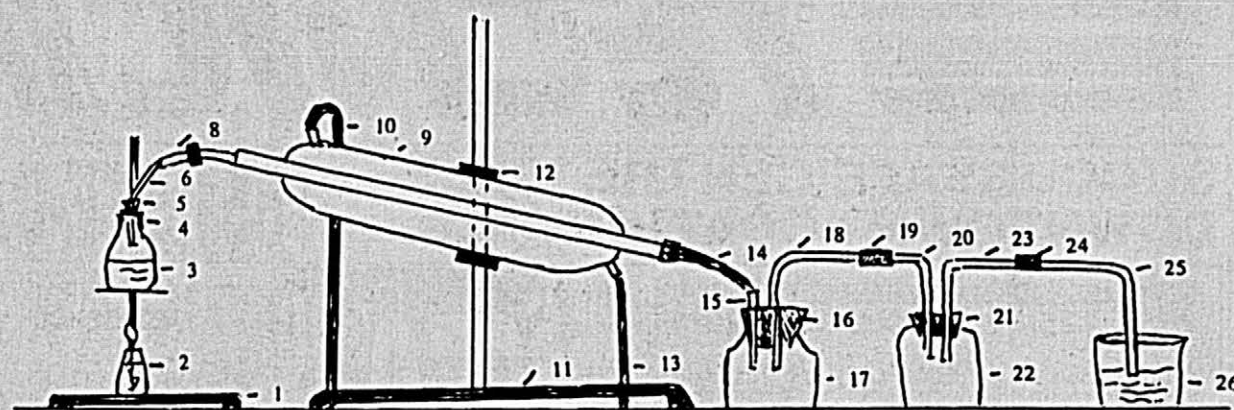
I asked the friendly Coles, The Book People, how she felt toward her clients.

"Oh, they're easy to deal with. People who are into eating generally are easy to please."

She replied to a follow-up question, "No, some of them are actually quite slim."

We wanted to know if Coles, The Book People, sells home guides to domestic production of beer ("Yes"), wine ("Yes"), and spirits ("Is this for a non-professional interest?").

A quick survey supported the stance taken, albeit carelessly, by the Coles charmer. Beyond the scope of gentle alcohol lev-



els and quasi-healthy food stuffs, this corporate book list can't match the expertise of the bush. Surprised? That's even sillier than the Sureté du Québec.

"Undoubtedly the best way for a wine lover to start his or her tasting experiences is through the practise of comparison."

My people call this boozing, though local Montréal wine expert Jacques Laliberté, quoted above, would have us believe comparison overrides social oblivion. Horror!

See below the conditions of judgement outlined in *Wine Tasting and Personal Reviews*, a small pamphlet Laliberté says he used as "a *cadeau* amongst friends."

Little presents make big

waves at McGill and surely among our comrades there are those who've been awaiting a commercial justification for light and colour. Why not the capital-intensive leisure pursuit of fine wine?

Back at the barnyard still, competent, historically-secure bootleggers and moonshiners are saying commercial alcohol is tax, tax is communism and communism just doesn't blow off its own distillate.

Francis Moore Lappé, like God, just up and died one day and the bourgeois suburbanites gone AWOL turned to Julia Child and Creole. Launched from a false start, how can any bodily predilection return to quality? So let them eat cake and down

it with liquid tax.

Back at the barnyard still, eager moonshiners and bootleggers are rubbing their hands and smiling at the rim of a jug, counting down the days till the GST dismantles governmental booze monopolists.

Please find recipes and other useful snippets below. Strapped for ingredients? Stop by Union B-03 and we'll send you shopping.

Caveat emptor: Daily editor Heather MacKay was raised on a robust diet of roots, weeds and work and does mean to offend anyone who's lived otherwise.

Banana Bread

- | | |
|---------------------------|-----------------------|
| 1/2 cup shortening | 1 cup mashed bananas |
| 2 eggs | 2 cups sifted flour |
| 1 teaspoon lemon juice | 1/2 cup chopped grass |
| 3 teaspoons baking powder | 1/2 teaspoon salt |
| 1 cup sugar | 1 cup chopped nuts |

Mix the shortening and sugar, beat eggs, and add to mixture. Separately mix bananas with lemon juice and add to the first mixture. Sift flour, salt, and baking powder together, then mix all ingredients together. Bake for 1 1/4 hours at 375 degrees.

Sesame Seed Cookies

- | | |
|---------------------------------|----------------------------|
| 3 oz. ground roast sesame seeds | 1/4 cup honey |
| 3 tablespoons ground almonds | 1/2 teaspoon ground ginger |
| 1/4 teaspoon nutmeg | 1/4 teaspoon cinnamon |
| | 1/4 oz. grass |

Toast the grass until slightly brown and then crush it in a mortar. Mix crushed grass with all other ingredients, in a skillet. Place skillet over low flame and add 1 tablespoon of salt butter. Allow it to cook. When cool, roll mixture into little balls and dip them into the sesame seeds.

If you happen to be in the country at a place where pot is being grown, here's one of the greatest recipes you can try. Pick a medium-sized leaf off the marihuana plant and dip it into a cup of drawn butter, add salt, and eat.

WINE REVIEW

Date _____

Name of the wine _____

Country of origin _____

Color _____

Price _____

Visual Aspect

- Clarity _____
- Color intensity _____
- Shade _____
- Aroma _____

Flavor

- Balance _____
- Acidity _____
- Body _____
- Finish _____
- Overall Rating _____

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TOMORROW'S TECHNOLOGY
AT YOUR TOUCH



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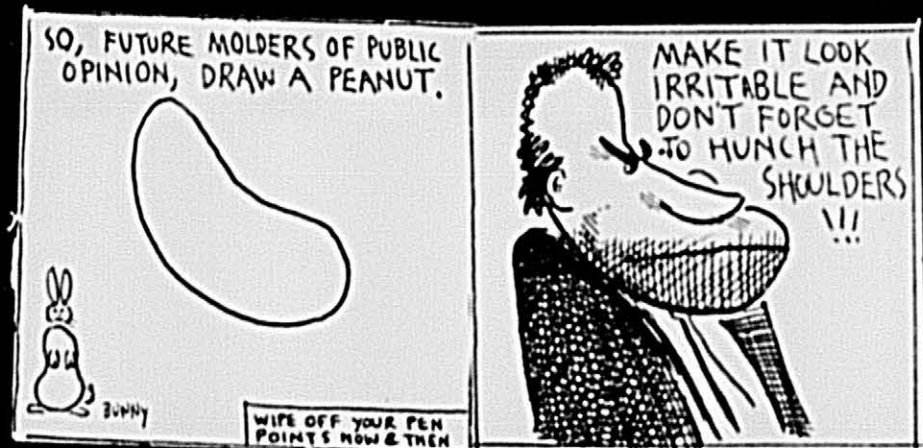
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in the
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room B-03.



Oof! Oof? Oh...It's you..I'm always unshakeable...cool as a cucumber...oh yeah she's really getting to me!! Bitch! the contortions of Julie Doucet's psyche: bottle bashing sex teen, or abashed woman in a woolle sweater? These schizoid meanderings follow Julie and her alter id. They hate each other, they love each other. Its not quite clear, but they probably sleep together.

What's in a trip?

Is a trip a wave or a circle? Or is it a wavy circle? Drawn & Quarterly is a wavy trip. An underground Montréal comic magazine, D&Q publishes comics by Canadian and American artists. Their second issue, dated October 1990, is off the press. Forget the Sunday Comics page. Forget baseball guffaws and family spasms. The se off-beat and sometimes hilarious cartoons are about acid trips, eviction fears, alter egos, alter ids, special relativity and the Mean Woman Blues. Unlike mainstream fare, these story lines are only vaguely familiar. There's a cliquish edge to many of the jokes. Many are created by the artists about themselves and about each other. But even inside jokes can have a cryptic appeal. While these comics are definitely for the initiated, anyone can enjoy them. A trip, is a trip...is a trip.



Quirky insights and observations are scattered throughout the magazine. Like, the 70s was the age of the peanut. Like, the 80s was the age of the prune. Like, "My earliest memory of Ross Brown was in 4th grade, 1961...I was out of touch with Ross for several years, then I heard he was found drowned in a shallow pond at a park." Nixon was the peanut man. Reagan was the white and wrinkled prune. Bush is, well, a bush. This strip is about how to be an editorial cartoonist. In fact, a lot of the comics are about how to be a cartoonist.



Drawn & Quarterly
Drawn & Quarterly Publications
October 1990

Review by Susana Bejar

WHEN PCP AND/OR ANGEL DUST MADE THEIR APPEARANCE, ROSS ADOPTED THEM ENTHUSIASTICALLY AS HIS MAIN DRUG OF CHOICE. WITH ALMOST CONSTANT USE, HE BECAME VERY WEIRD.

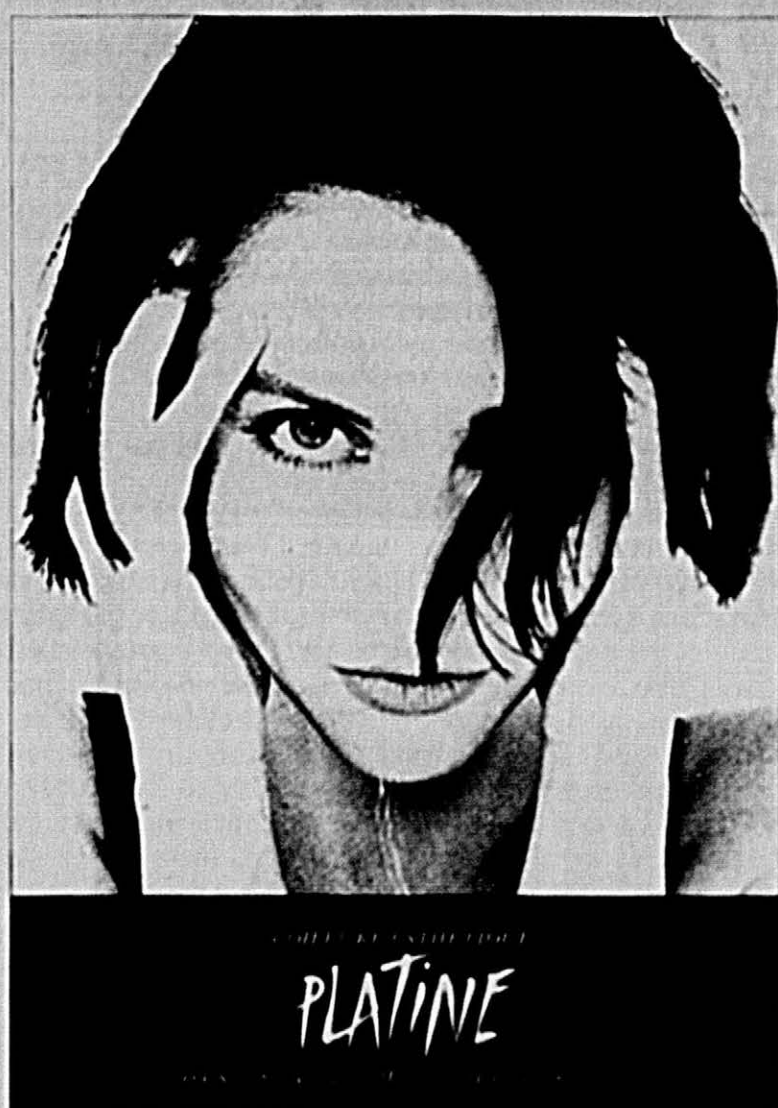


I WAS OUT OF TOUCH WITH ROSS FOR SEVERAL YEARS, THEN I HEARD HE WAS FOUND DROWN IN A SHALLOW POND AT A PARK.

Ross Brown was a "dutch boy" with fat pink cheeks. He took a liking to PCP and though he could walk through walls. Dotty Klingspringer, on the other hand, was a child star who changed her name to Dotty King. She married four times, second and last to a plastic cup manufacturer; they retired to phoenix where they overwater their cactus. But that's besides the point.

The Ross Brown story is by Dennis Worden. Worden like the other 17 contributors in this issue has contributed widely to alternative comics. Magazines like D&Q provide an important, independent forum for such artists.





Two left feet?

Come meet the right ones

at Combined Jewish Appeal/Operation Exodus and B'Nai Brith Hillel's

CAMPUS CAMPAIGN OPENING DANCE

The Date: SUNDAY, SEPTEMBER 9, 1990

The Time: (Of Your Life) 8:30 P.M.

The Place: LE CROCODILE - 5414 Gatineau

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All proceeds go to the 1990
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Who d'ya
wanna meet?
heads of
state?
Municipal
moguls?
Media
pundits?
Academic
wizards?
Undiscovered
celebrities?
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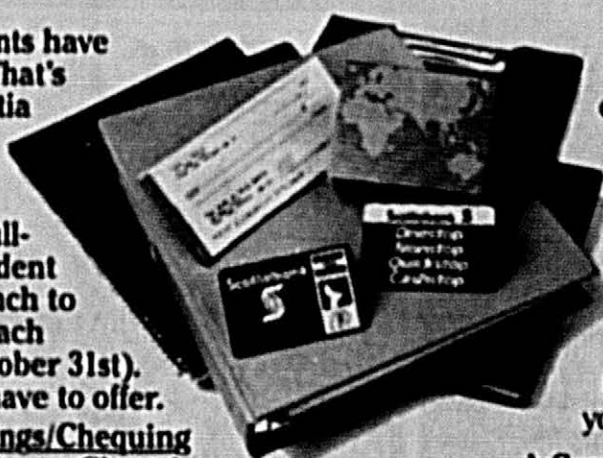
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LETTERS

COMMENT

Sex is

To the Daily:

Imagine my surprise when, flipping through your little pink book, I saw a man ramming a coke bottle up his ass. Perhaps you sought to shock?

Would you have printed a similar photo of a woman, is what I want to know.

I also want to know why a review for a magazine, which, as far as I can gather, is just pornography, was even printed. Could you really be susceptible to such a blatant double standard? Is the objectification and degradation of a woman politically reprehensible, while doing the same with a man makes good graphics?

Surely the self-proclaimed politicians who put out the Daily are more together than this.

I would just like it to be stated, for the record, that some of us on campus found the Ham graphic for "The Fuzz" offensive and unnecessary. I am not a raving homophobe. I recognize there is a place for gay and lesbian erotica. But I cannot believe that this image is the way the gay and lesbian community want their sexuality to be portrayed.

Think twice next time. I wouldn't want to think you chose your content just for kicks.

Sharon Baxter
Arts U3

Just Sex

To the Daily:

I loved Disorientation. It is exciting to see the fringes of sexuality explored in such a widely circulated publication. Publications like Fuzzbox are important, but their profiles are low. It is good to know that current discussions on sexuality can be brought to the attention of the population-at-large. (i.e. your blurbs on outdoor sex, body piercing, Fuzzbox, etc.)

The Fuzz graphic was a tickle. I'm dying to hear the responses to it that will come out of the McGill community. How ready are we to liberate pornography? Can we even label such images as porn? Hell, what is porn? And

what's wrong with it? A widely-based discussion of these questions is overdue. I hope your readers write in with their reactions and ideas.

Terry Gilmore
Arts U2

Connect the dots

To the Daily:

You made it clear that your Connect the Governors game was only just beginning, but even so, this first installment had some glaring omissions. Namely, Alex Paterson. Considering his prominent role in Québec's negotiations with the Mohawks I would think he should be more than fair game. Keep it up. But get with it.

Chris Hollbrook
Science U1

Ed. note: Stay tuned.



Duly Disoriented

To the Daily:

"Keep cool. Breathe deeply. Disorient yourself."

What the heck do you mean? I feel perfectly oriented thank you, and I would like to stay that way. Its bad enough that three beer make me dizzy. I don't need this. And who asked you?

No kidding, James McGill was a bastard. Its no shock that an institution like McGill would at-

tract seedy money and seedy research. And there's no reason why McGill shouldn't be run like any other corporation—we have few enough resources as it is, I'm perfectly thrilled that experienced business minds are administering them.

I think you have a lot of time on your hands, if you're interested in publishing such obvious information. More time than any student / know. So get a real job.

J. Suarez
Science, U2

Thoroughly, thoroughly appalled

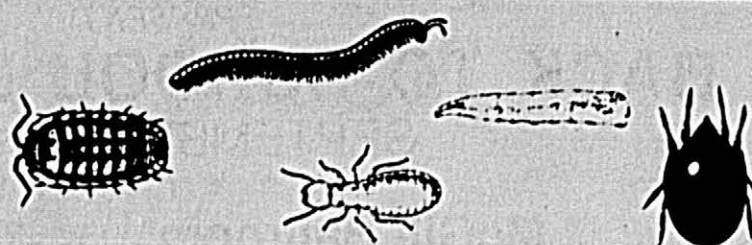
To the Daily:

I would like to express my support for the Mohawks at Kahnésake. And I urge others to do the same.

The treatment of the Mohawks by the provincial and federal government, the military, Surété Québec, and the residents of Chateauguay and Lasalle has been very revealing. These summer months have provided a frightening glimpse into Canadian problem solving. We've had such a spotless, banal reputation so far, obviously because we've rarely been put on the spot and called to cope with social unrest. The powers-that-be have patted themselves on the backs for too long. It is now painfully obvious that Canadians, when forced to deal with crisis, are as susceptible to the same despotic tendencies that plague any of the states which have had to bear our wagging finger until now.

This is especially bewildering coming from a province that has been virtually defined against the concepts of self-determination, sovereignty, and the notion of a 'distinct society'. I challenge any Québécois to make a sound distinction between the claims of their own nation and those of the Mohawk nation. I challenge any Canadian to present a valid justification for the way we, as a country—as citizens, media, government, and military—have dealt with situation at hand.

Sarah Long
Arts U4



Qu'est-ce que c'est?

When you pick up the *Gazette* or flick on the evening news, the role of the arts and related 'leisure time' activities seems neatly defined: they reach into our heads, grab the gear-shift knob and push it into cruise control. The tail end of the newscast or the fourth section of the paper provide a glamorous land of movie stars, groovy music and well-groomed nightlife to soothe our battered souls after passing through the grime and grit of the 'hard news.'

This isn't just a modern phenomenon, and it's not a deliberate lie, because aesthetics have always served partly as a consolation prize for mundane toil. But most people with an active interest in the world they live in would agree that's not all there is to it. As Nietzsche put it, "Without music, life would be a mistake."

In this year's *Daily Culture Editions*, which will appear every Thursday, we want to embrace as broad a range of cultural phenomena as possible, and make a real effort to understand the interrelations between the arts and their audiences. Not because that approach has some kind of snobbish seal of respectability, but because we appreciate what Nietzsche was saying and out of pure personal passion want to test all its limits.

Student life, and youth in general, has long been a refuge for artists and their appreciators, a place where the demands of gallery price tags and cocaine-powered record deals don't matter so much, and open minds do. Furthermore, we're fortunate to be in a city whose mix of cultures and sense of style breed explosive independent activity. The Culture Edition's primary function will be to keep you tuned in to developments in the student arts scene and with local clubs, independent music, film, and so on.

In addition, we'll look at the shiny relics of commodity culture, the films, media, books, comics, music and visions that are churned out by the moneyed dream factories. But we'll do it critically, trying to place them in a broad context, cheering innovators and decrying the slob just out for a buck.

Perhaps the most difficult of the Culture Edition's tasks will be to investigate the conditions under which artists in Québec and Canada live and work. Too often we imagine art popping naturally from the minds of bemused geniuses, and ignore the grant committees, censors, contracts and copyrights that determine who gets nurtured and who gets ignored.

Finally, we'll poke at the parts of our culture that aren't necessarily 'artistic' but often get lost between pigeonholes—alternative lifestyles, imaginative politics, religious quests, better living through home chemistry... whatever. Occasionally we'll turn Thursday issues into theme parties and give topical or titillating subjects an in-depth exploration. And we'll try to do all of this with dynamic visuals, vital prose, and a sense of humour (if it doesn't kill us first).

The very existence of the student press, a press staffed only by inspired novices, suggests that we're all basically creative. If so, then every day is a creative act, and you can't just divide it down into 'work,' 'politics' and 'leisure' for the sake of the TV news. Culture isn't a vacation from life. Culture is where life grows.

If your heart thumps like funk and your eyes spin like kaleidoscopes, contribute words or pictures to the Culture Edition: come to today's recruitment meeting in the Daily office, Union B-03, at 17h. Or drop by anytime. And for those who'd just like to read their way through the cultural year, save us a little time every Thursday.

Carl Wilson

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SEPTEMBER

M	T	W	Th	F
		5	6	
10	11	12	13	
17	18	19	20	
24	25	26	27	

OCTOBER

M	T	W	Th	F
1	2	3	4	5
15	16	17	18	19
22	23	24	25	
29	30	31		

NOVEMBER

M	T	W	Th	F
			1	2
5	6	7	8	
12	13	14	15	
19	20	21	22	
26	27	28	29	30

DECEMBER

M	T	W	Th	F
3				

JANUARY

M	T	W	Th	F
			3	4
7	8	9	10	11
14	15	16	17	18
21	22	23	24	
28	29	30	31	

FEBRUARY

M	T	W	Th	F
				1
4	5	6	7	8
11	12	13	14	
25	26	27	28	

MARCH

M	T	W	Th	F
				1
4	5	6	7	8
11	12	13	14	15
18	19	20	21	22
25	26	27		

APRIL

M	T	W	Th	F
	2	3	4	5
9				12

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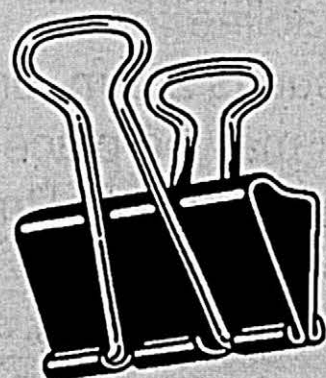
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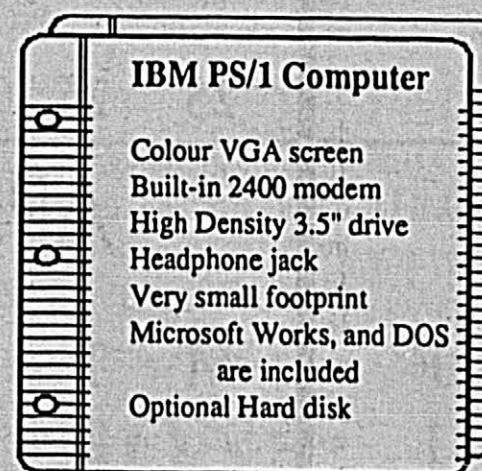


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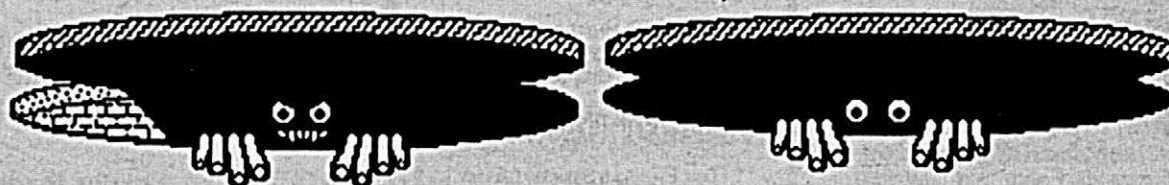
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